Unit #3 - Handout #2 – FORMAT GUIDELINES

SCRIPT SUBMISSION FORMAT GUIDELINES
(Samuel French Broadway format)

BOOK

1" margins top, bottom, right, left
Courier (12 point)
Cover page indicates title and authors (traditionally bookwriter first, then composer, then lyricist)
Second page with cast, time, place
New scene begins new page
Initial stage direction of a scene indented 3"; no parentheses on initial stage directions
Subsequent stage directions indented 1" from left and 1" from right
Character names indented 3"
Dialogue flush left
Asides indented 1", lowercase, in parentheses; asides should not be full sentences. (If they're full sentences, promote them to full stage directions.)
In stage directions, capitalize character names and pronouns for the party performing an action – not the one having an action performed on them ("GEORGE walks into the room. HE stares at Mrs. Washington.")
Page numbers - Indicate Act, Scene and page in upper right (2-3-67)
Footer with the draft's date in 8 or 9 point font in bottom left (4.26.05 or 4/26/05 or April 26, 2005)
Song title should be the last thing in the script before the lyric page, in a stage direction, bolded. Precede the bolded title with some kind of not-bolded stage direction, even if you have to invent something innocuous like "HE smiles" or "THEY preen."
no need for copyright notices
final collated script and score copies should be double-sided.

LYRICS

Lyrics in caps, indented .5"
B-sections of lyrics indented 1.0"
C-sections of lyrics indented 1.5"
Subsequent sections, continue to increase indent by .5"
Introductory sections indented so they won't be mistaken for A sections -- probably 1.5" or more, depending upon aesthetics.
If a line of lyrics is too wide for margin, apply a .5" hanging indent, so that when it wraps, the remainder of that line is additionally indented.

Some anomalies you might encounter

1. If multiple characters are singing the same words simultaneously, just mark all names on the character line, even if you must use two lines:

<p style="text-align:center">THEODORE/GINGER</p>

PASS ME THE SUGAR, BUT DON'T PASS ME BY....

or

<p style="text-align:center">THEODORE/GINGER/RICKY/ALLISON and ALL
THE WAITERS</p>

PASS ME THE SUGAR, BUT DON'T PASS ME BY....

2. If characters are singing alternating solo/unison lines, mark each solo separately, and indicate where they sing together with a "/":

<p style="text-align:center">THEODORE</p>

PASS ME THE MENU

<p style="text-align:center">GINGER</p>

PASS ME YOUR HAT

<p style="text-align:center">THEODORE/GINGER</p>

PASS ME THE SUGAR, BUT DON'T PASS ME BY.

3. If they're singing different words simultaneously, note them side-by-side, using tables. (Use hanging indent at .3" and a 10-point font if it helps make the lines wrap better.)

THEODORE	GINGER
PASS ME THE MENU	I DON'T THINK I LIKE THIS GUY.
PASS ME YOUR HAT	HE'S GOT A CREEPY STARE.
PASS ME THE SUGAR, BUT DON'T PASS ME BY.	AND HONESTLY, IS THAT HIS REAL HAIR?
	NO, I DON'T LIKE THIS GUY.

If the "tables" function confounds you, you may indicate "(simultaneous with CHARACTER, above)" in a pinch, but this solution is neither very clear nor very professional. (And page breaks can be confusing, if they fall between speeches, and there isn't anything "below" or "above" because they're on different pages.)

                              THEODORE
                    (simultaneous with GINGER, below)
          PASS ME THE MENU
          PASS ME YOUR HAT
          PASS ME THE SUGAR, BUT DON'T PASS ME BY.

                               GINGER
                    (simultaneous with THEODORE, above)
          I DON'T THINK I LIKE THIS GUY.
          HE'S GOT A CREEPY STARE.
          AND HONESTLY, IS THAT HIS REAL HAIR?
          NO, I DON'T LIKE THIS GUY.